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manzù

giacomo manzù

Sculpture and Drawings

At the Tate Gallery 1 October – 6 November

The Arts Council of Great Britain 1960

Frage: Was hat Sie, Herr Prof. Dr Martin Heidegger, an die Manzù-Ausstellung in der Galerie 'Im Erker' in St Gallen geführt?
Es ist die Unmittelbarkeit der plastischen Darstellung, in der für mich etwas Ursprüngliches der griechischen Plastik wieder zur Erscheinung kommt, ohne dass es als eine Nachahmung aufgefasst werden dürfte. Ich sehe in dieser Kunst einen neuen Versuch, das, worin ich das Wesen der Kunst zu sehen meine, nämlich das Ins-Werk-Setzen der Wahrheit wieder zu verwirklichen, auf dem Wege des Bild des Menschen und des zwischenmenschlichen Verhältnisses wieder zur Darstellung zu bringen.

Question: What brought you, Prof. Martin Heidegger, into the Manzù exhibition in the Gallery 'Im Erker' in St Gallen?
Its the spontaneity of the plastic expression in which the originality of Greek sculpture reappears without being imitative. I see in this art a new attempt at the realization of truth which is for me the true essence of art; namely the expression of the human image and the relationship between men.

Foreword

Continuing its series of exhibitions of the work of contemporary foreign sculptors, in which Lehmbruck and Lipchitz have already been shown, the Arts Council are exhibiting this autumn sculpture by Manzù, to be followed later by that of Zadkine. Though Manzù is well represented in English private and public collections and smaller exhibitions have already taken place in London, this will be the first opportunity to see here a large selection of his work and, in particular, what he has achieved in the last decade.

This exhibition is the last of a series that has been shown elsewhere on the continent and was first organized for the Haus der Kunst in Munich, where it was shown last autumn. The contents of the present showing have been personally selected by the artist himself and include at least one important work that has not been exhibited before. The Arts Council is grateful to the artist for his co-operation and also to Mr Friedrich Welz, Director of the Galerie Welz, Salzburg, who has been specially helpful in all the administration arrangements, and who has lent the photographic blocks for this catalogue.

To the owners, both public and private, who have lent works and whose names are listed on page 35, we offer our sincere thanks. We wish also to thank the Trustees of the Tate Gallery and its Director, Sir John Rothenstein, for making space, additional to the usual exhibition galleries, available for this exhibition. *G. W.*

Introduction

Manzù's career as an artist started thirty years ago. His early works show the incisive, subtle power of primitive art. Later, in the search for expressive truth, he turned to his contemporaries to meet his own demands until finally he reached maturity in his style and could make a personal choice from the wide field of antique and modern art. The formation of Manzù's style was conditioned by the choice of a path suited to his own temperament and one that stressed his clear vision of the world around him.

Manzù has never joined a movement nor subscribed to any manifesto, though he could sympathize and take interest in these. He has rather guarded his own independence, so that historians and critics can attach no label to his style but must reconstruct his individual background. His increasingly isolated position is as much a basic condition of his artistic aims as it is a part of his personality. During thirty years he has built up a life's work which is the expression of his personality. Yet it would be a mistake to judge this attitude as due to proud independence. This characteristic is the result of his life work and not the cause. The true reason is that Manzù draws from inner sources and sees the object through his own experience. His artistic creation, starting from a new impulse and proceeding to a completed form, is full of inner tension; the scale of expression runs from joyous, sensuous ecstasy to tragic despair in which the artist never ceases in his search to represent life in its totality and its primordial state.

The artist's passionate creative power enables him to achieve a timeless and universal quality in his works; the same power fills them with loftiness and permanence, which gives the beholder the feeling of a direct contact with the origin of all being. Manzù's independence therefore does not mean isolation, for in striving to comprehend and express what unites mankind, the artist penetrates directly to the common origin (conditioned neither by time, place nor historical context).

From this it is understandable that Manzù should have always avoided a complex, esoteric style, the so called 'trobar-cloz', that is to be found in so many contemporary works (in all fields of creative art) and makes quite different demands on our understanding and appreciation. Manzù's means of expression, with its variety, depth of content, extreme skill, individual character and humanist background, is consciously chosen so that the beholder can identify himself with the work and grasp its meaning. These qualities, contained in the work of art, help to speed up the difficult process of penetration and understanding. Indeed any critic, even the most exacting, can, by careful analysis, gain insight into the extraordinary richness and novelty of the formal possibilities of Manzù's sculpture. At the same time he will notice a continual process of simplification, the result of an objective synthesis, which gives the work a directness and unity (free from sophistication and symbolism) and a forcefulness of communication.

In the creative processes of the artist we find a complete agreement both in inspiration and ideas; his style is one that appeals equally to the educated and sophisticated and to a wider general public. In Manzù's works, true religious content is united harmoniously with originality and creative genius.

Manzù's development continued smoothly and uninterruptedly with only an occasional crisis. The terrifying experiences of the last war left their mark on him, until he regained harmony and repose in several series of works that express the complete victory of civilization over barbarism and the hope of ultimate victory over death. With an artist of such vehement nature, vitality and sensuous qualities abound, though we may at times detect some weaknesses of form; but we need only appreciate the classical harmony and content to conclude that we are dealing neither with 'Existentialism' nor with 'Formalism'.

The present exhibition is mainly devoted to works of the post-war period, a period of outstanding productivity and stability, in which he produced works of great lyrical quality. Sacrificing none of their power and originality, these late sculptures (1947 onwards), enriched by experience, have more than just an outward appeal; the movement of form in space is now accentuated, the rhythm individualized and enlivened. For a closer understanding of the development of these works, we cannot apply the objective and spatial terminology of the visual arts but must turn to musical terms. For music, proceeding from rhythm and melody to polyphony, preserves a continuous unity and a clear structure throughout its movements, so that we can see it, free from other associations, purely as expressive architecture. Manzù is no metaphysical artist, no intellectual, he is neither a theorist nor an ideologist, neither an aesthetic reformer nor an interpreter of his age. The endless disputes concerning artistic principles seem to fade and almost disappear in view of the calm, consistent path of Manzù's art. One cannot class Manzù as a typical product of our time, for, as is the case with all great artists, it is rather he himself who has taken a part in moulding our age.

Beside the speculative and intellectual process in the artist's mind, he considers only his inner need for expression and abandons everything to the tremendous impulse and the passionate desire to create form and capture the endless variety of movement. Manzù sees life not in separate entities or situations, but as a whole, with its miraculous renewal of love and suffering, happiness and pain, birth, growth and death, passion and intellect, suspicion, belief and understanding, all of which is interpreted with the full power of the artist's conviction.

The living form of Manzù's sculpture expresses the content and truth of our universe; through them a sensitive man can see himself as a part. Again a comparison with Verdi comes to mind: by conveying this order of the visible, living world and man's place there, the artist has raised the beholder to a higher level of perception, as one of Verdi's melodies has an evocative power which can unite people of different creeds. Manzù pays tribute to the lofty ideals of life, expresses himself with force, clarity and simplicity, and re-enacts Prometheus' gesture today.

Florence, July 1959

Carlo L. Ragghianti

Director of 'Critica d'Arte' and 'Sele Arte'; Professor of Mediaeval and Modern History of Art, Pisa University; Professor of Aesthetics, 'Scuola Normale Superiore', Pisa; Assistant to Benedetto Croce.

Biographical Notes

1908 Giacomo Manzù was born on December 22nd at Bergamo, the son of a large and poor working-class family. Already in his early youth he showed a great interest in art.

1919 At the age of eleven, being forced by family poverty to earn his living, he was apprenticed to a woodcarver.

1921 At thirteen he became apprenticed to a craftsman in stucco and gilding but at the same time took up drawing, painting and modelling, which he studied by himself. During his military service at Verona, Manzù took the opportunity to attend evening classes at the Accademia Cicognini. Having completed his service, Manzù went to Paris where for the first time he came into contact with the paintings of the Impressionists. After a short stay however he was forced to return home owing to lack of funds.

1928 At the age of twenty Manzù's career as a sculptor began.

1929 Manzù produced his first successful works; these were mainly polychrome sculptures, highly expressive and realistic. 'Reclining Figure', terracotta, (Coll. Brivec, Bergamo), 'Guitar Player', coloured cement, (Coll. Muzio, Milan), 'Adam and Eve', painted plaster-relief, (Coll. Locatelli, Bergamo).

1930 Manzù settled in Milan and in the same year exhibited his early polychrome sculpture at the Galleria Milano in a group exhibition. The introduction to the catalogue was written by Raffael Giolli who was among the first to draw the public's attention to Manzù's work.
Manzù now turned to antique art and under the impact mainly of Egyptian, Etruscan and Minoan sculpture, he created some remarkable works, among these the almost life-size 'Sullamith', polychrome cement, (Coll. Brivec, Bergamo); on the recommendation of Archbishop Muzio, Manzù received his first large commission for the decoration of the chapel in the Catholic University of Milan.

1931 Besides his work at the Catholic University, Manzù completed the 'Solomon-Column', marble, (Coll. Pizzigoni, Milan), an 'Annunciation', polychrome stucco relief, (Coll. Grosso, Milan) and 'The Goalkeeper', polychrome terracotta, (Coll. Tadini, Bergamo).

1932 Giovanni Scheiwiller wrote the first monograph on Manzù, privately published by Hoepli at Milan. February, exhibition at the Galleria del Milione, Milan. Sandro Bini, Pica and the architect, Ponti also gave encouragement and publicity. Manzù completed four Saints in high-relief, stone; also the well-known 'Circus Scene', copper, (Coll. Kolker, Newark, U.S.A.).

1933 Manzù returned to Bergamo, living in solitude at a country house near Selvino and devoting himself mainly to painting. Pietro Bargellini wrote the introduction to the catalogue for an exhibition in Bergamo; Manzù illustrated Bargellini's book *Architettura* (Frontespizio, Florence 1934). During this period he created the large 'Sullamith', marble, (artist's collection) and among other works a 'Pietà', copper and silver plated, (Coll. Zapettini, Milan).

1934 At Selvino, Manzù started to work on his first female heads, which were to be

followed by a whole series of portraits in bronze and wax. By now the general public has accepted Manzù as one of the leading sculptors in Italy.
Lamberto Vitali wrote the introduction to the catalogue for an exhibition at the Galleria delle Tre Arti in Milan. In November Manzù's works were shown at the second St Gallen Art Society exchange exhibition and for the first time Manzù exhibited at the V Triennale delle Arti Decorative, Milan. The artist illustrated Nicola Lisi's 'Paese dell'anima' (Frontespizio, Florence 1934). Other works: 'Signora Bruno Negri', bronze, (Coll. Negri, Milan); 'Gianmaria Secomandi', bronze, (Private Coll. Bergamo); 'Madonna of the Poor', painted wood, (Coll. Muzio, Milan); and 'Mother', wax, (Coll. Ziveri, Rome).

1935 'Head of a Woman' (Coll. Carra, Milan); 'Woman Combing her Hair', bronze, (Galleria d'Arte Moderna, Rome); 'Portrait of a Woman', wax, (formerly priv. coll. of King of Italy) and a 'St John', bronze, for Santa Maria in Chiesa Rossa, Milan.

1936 Visited Paris, where he met Rodin. For the first time Manzù was exhibited at the Venice Biennale, also at the Galleria Cometa, Rome. 'Crouching Figure', bronze, (Coll. Pecci-Blunt, Rome); two life-size 'Female Figures', copper, (artist's coll.). Manzù continued to work on portraits: 'Laughing Woman', wax mask, (Coll. Pecci-Blunt, Rome); 'Karla', wax portrait, (Coll. Lampugnani, Milan) as well as several heads in bronze and wax.

1937 Carlo Carra, friend of the artist, wrote the introduction to the catalogue for a large exhibition at the Galleria Cometa in Rome. The first version of 'The Cardinal', bronze, (Galleria d'Arte Moderna, Rome) dates from this year. Other works: 'Woman Dressing', bronze, (Coll. Cassani, Milan); 'Susanna', wax, (Galleria d'Arte Moderna, Rome) besides several heads and masks; 'Woman with a Hat', wax, (Coll. Vitali, Rome) and 'Weeping Woman', bronze, (Coll. Gualino, Rome).

1938 At the XXI Biennale in Venice, Manzù achieved great success. 'David', bronze, (Coll. Lampugnani, Milan) and the first study for the 'Seated Girl' were completed. Also worked on 'Susanna' and 'Woman Dressing'.
Other works: 'Dancer', wax, (Coll. Barbaroux, Milan); 'The Cardinal', stone, (Coll. Ruspoli, Milan) and portraits: 'Signora van Neviel', bronze, (Coll. Pio Manzù, Milan) and 'Signora Vitali', bronze, (Coll. Vitali, Milan).

1939 On the eve of the outbreak of the war Manzù started on a series of reliefs; the theme 'Cristo nella nostra umanita' depicted in eight bronze high-reliefs (Coll. Gualino, Rome). At the same time the artist worked on numerous portraits and masks and developed the 'David' theme.

1940 The 'Self-Portrait with a Model', wax, (Coll. Brega, Milan), was the beginning of a series of studies, including paintings and drawings, developing the composition, and resulting finally in an almost life-size bronze relief (artist's coll.). Manzù also completed several 'Cardinals' in bronze and stone and a 'Bust of Karla', wax, (Galleria d'Arte Moderna, Rome).

1941 Manzù accepted a post as instructor in sculpture at the Academia Brera in Milan. Also produced a large number of drawings and a bronze study (Coll. Ruspoli, Milan) for his portrait of 'Francesca'. Other works: 'Small Girl Jumping', bronze,

(Coll. Maionchi, Lucca); the 'Cardinal' and 'Cristo nella nostra umanita' themes were taken up again and developed; also produced several portraits among which were 'Carlo Carra', bronze, (Coll. Carra, Milan) and 'Anita Blanc', bronze, (Coll. Blanç, Milan).

1942 Manzù retired to Clusone in the upper valley of Bergamo where he remained till the end of the war.
Nino Bertocchi wrote the introduction to the catalogue for the Group Exhibition held in the Centro d'Azione per le Arti at Turin. From war-time impressions Manzù continued the series 'Cristo nella nostra umanita' with 'Crucifixion with a General', 'Crucifixion with a Prelate' and 'Deposition with Mourning Woman', (Coll. Gualino, Rome).
The portrait of 'Francesca', near life-size, bronze, (Coll. Blanc, Milan) completed this year.

1943 Two 'Pieta''s, reliefs in bronze, (Coll. Gualino, Rome, and Coll. Pio Manzù, Milan); worked on themes: 'Self-Portrait with Model', wax, (Coll. Lampugnani, Milan) and 'David', bronze, (Coll. Vittorini, Milan), also 'Girl at the Window', bronze, (Private Coll., Milan) and studies for the 'Small Girl Playing' and 'Boy with a Duck'.

1944 Numerous studies for Motta tomb in Milan. Other works: 'Small Girl Playing', wax, (Coll. Musso, Milan); 'The Bishop', bronze, (Coll. Evelsteiner, Buenos Aires) and a portrait of 'Alfonsina Pastorio', bronze, (Coll. Pastorio, Milan).

1945 Manzù worked on 'Cardinal' theme and 'Small Girl Playing', bronze, (Coll. Mattioli, Rome). Jacopone da Todi's 'Laudi', illustrated by Manzù, was published in Milan (Uomo, Milan 1945).

1946 Manzù started work on the 'Large Portrait of a Lady in a Dressing-gown', bronze, (Coll. Lampugnani, Milan, another version in bronze in the Museum of Modern Art, New York). With this large portrait and the seventy drawings (all in coll. Lampugnani, Milan) made for it, Manzù chose the path that was to be decisive for his future development. He completed another version of 'Self-Portrait with a Model', bronze, (Coll. Luzzato, Buenos Aires); also portrait-mask 'Signora Carla Lampugnani', terracotta, (Coll. Lampugnani, Milan) as well as other portraits and portrait-studies.

1947 Completion of life-size 'Seated Girl', lead, (Museo Civico, Turin) and of the 'Boy with a Duck', bronze, (Museo Revoltella, Trieste); studies for the 'David'. Manzù began work on a series of medals. The same year the 'Altana' group arranged a large exhibition of Manzù's works at the Palazzo Reale, Milan, with a catalogue introduction by Lionello Venturi.

1948 Manzù won the prize for Italian sculpture at the Venice Biennale; took part in an international competition for a bronze door for St Peter's, Rome. The artist continued working on medals and portrait-busts as well as on the 'Cardinal' theme.

1949 Manzù received the commission for the bronze door for St Peter's and started making studies and models. Works of this period: 'Small Girl on a Chair', life-size

in bronze, (Coll. Mattioli, Milan), 'Woman Dressing' and besides several Cardinals, Crucifixions and portraits. Completion of some large saints in bronze for the Motta Tomb in Milan.

1950 Manzù produced four high-reliefs of the 'Passion' for San. Eugenio, Rome. Other works: Female Nudes, bronze, (Coll. Gatti, Rome – Coll. Picollo, Milan – Coll. Lampugnani, Milan), also bronze studies for the 'David', 'Cardinal''s and portraits.

1951 Last version of the 'Small Girl Playing', bronze, (City Art Gallery, Bristol) which completed the series of works on this theme started in 1943. Other works: 'Crucifixion' and 'Entombment', high-reliefs in bronze, (Middelheim Park, Antwerp). Continuation of the Crucifixion series, now called 'Variations on a Theme', also new versions of the 'Cardinal' and several portraits.

1952 Exhibition at the Hanover Gallery, London, together with Moore, Giacometti, Marini and Metzinger: 'Small Cardinal', bronze, (Coll. Cremers, The Hague), life-size 'Cardinal', bronze, (Middelheim Park, Antwerp). Portraits: 'Ola', bronze, (Coll. Ercoli, Chicago) and 'Maria de Reti', bronze, (Coll. de Reti, Buenos Aires).

1953 Took part in large group exhibition at the Hanover Gallery, London. Completed the large portrait of Cardinal Lercaro for the Basilica of S. Petronio, Bologna; also 'Susanna' and a 'Reclining Figure', bronze, (Tate Gallery, London), started in 1942. Made numerous studies for the doors of St Peter's, also worked on his first 'Dancer', bronze, (Koninklijk Museum, Antwerp) and another 'Dancer', bronze, (Middelheim Park, Antwerp).

1954 Invited by Friedrich Welz to the International Summer Academy at Salzburg, where during the following summers he worked and taught with Oskar Kokoschka. Exhibition of Manzù's sculpture and drawings, Welz Gallery, Salzburg. Completed the 'Large Dancer', bronze, (Coll. Melnitzky, Salzburg) and another 'Dancer' (Kunsthalle, Mannheim) as well as other small bronzes of the same theme; first portraits of 'Inge', (Coll. Fleming, London and Coll. Mayer, New York) and a whole series of drawings connected with this portrait.

1955 The Gallery Welz, Salzburg, organized first big exhibition in Germany: Cologne, Stuttgart and Bremen, also one for Utrecht and several Austrian cities. Manzù commissioned to produce a design for the central door of Salzburg Cathedral. Also this year several variations of the 'Cardinal' and 'Dancer' themes, and some portraits.

1956 While at work on the designs for the Salzburg Cathedral door, the artist developed the 'Mother and Child' theme in numerous studies, a theme he returned to in various forms (Coll. Mayer, New York). Other works: 'The Large Dancer', bronze, (Helmond, Holland); 'Woman Playing', bronze, (Coll. Golding, New York) and variations on the 'Dancer', 'Cardinal' and portrait of 'Inge'.

1957 Awarded the commission for the door of Salzburg Cathedral and carried out extensive studies for this work. Also 'Girl Skating', bronze, (Middelheim Park, Antwerp) as well as designs for the door of St Peter's and animal studies.

1958 Consecration of the central door of Salzburg Cathedral; exhibition at the Gallery Welz, showing studies and designs for the work. Small book published on the subject (Verlag Galerie Welz, Salzburg). Manzù worked on theme 'Artist and his Model'. Produced a number of animal drawings and some decorative works and portraits of 'Inge' and 'Sonja'.

(This chronology is based on the large monograph by Ragghianti (2nd edition, Milan 1957), as well as on information provided directly by the artist.)

Plate I Large Portrait of a Lady in a Dressing-gown (detail), 1946 (3)

Plate II Large Seated Cardinal, 1955 (10)

Plate III A study for the Bronze Doors of Salzburg Cathedral, 1957 (30)

Plate IV. Seated Girl, 1955 (9")
Plate V. Girl Skating, 1950 (51")

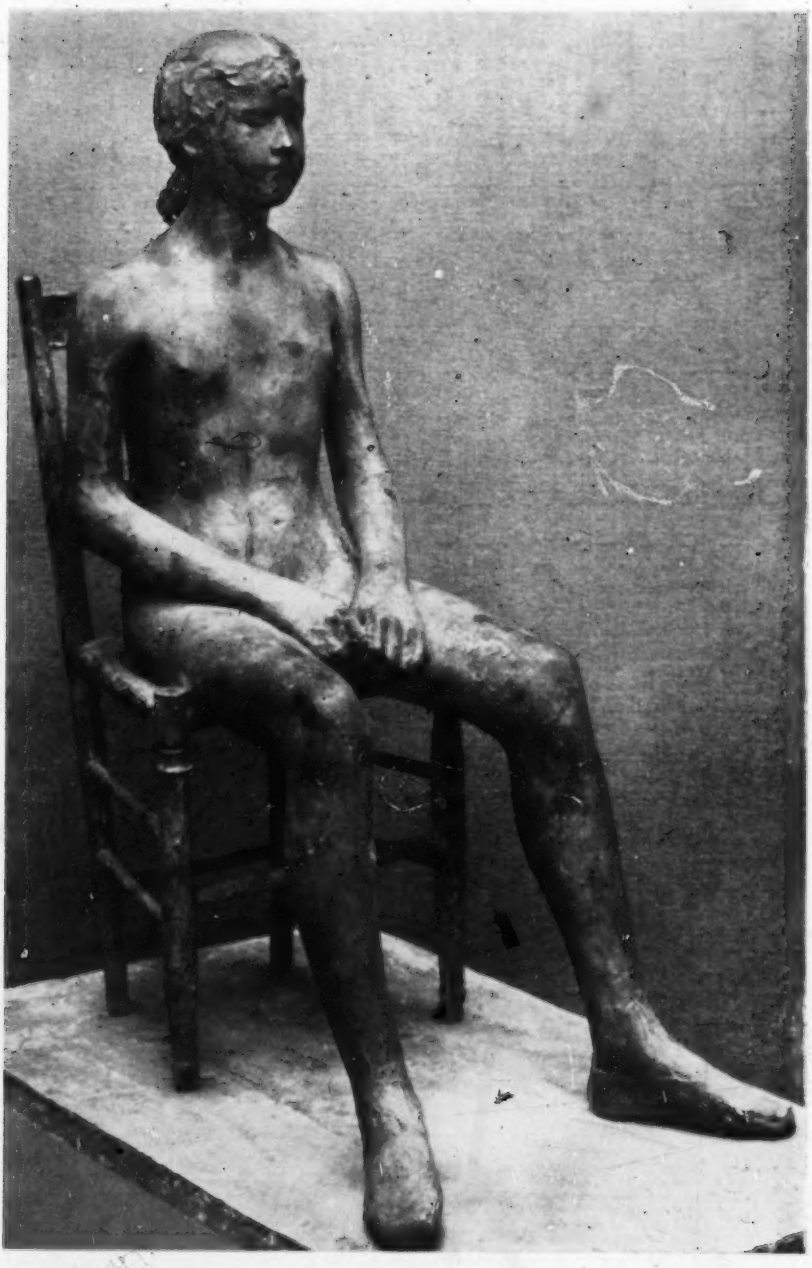

Plate VI Portrait of Inge, 1956 (21)

Plate VII. Dancer, 1955-58 (38" and Girl Skating, 1957 (33"

Plate VIII Woman Playing, 1956–59

Plate IX Artist and his Model, 1958–60

Plate X Large Portrait of a Lady in a Dressing-gown, 1946 (3)

Plate XI. A relief from the series 'Variations on a Theme' (The Crucifixion), 1939/1957 (23)

Plate XII Head of Inge, 1939–40

Plate XIII Study for Mother and Child, 1956 (18)

Plate XIV Portrait of Francesca, 1942 (2)

Plate XV Cardinal, 1958 (49)

Plate XVI Portrait of Inge, 1960 (56)

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Sculpture

1 David 1938
bronze h. 19 in (48 cm) *Lampugnani, Milan.*

2 Portrait of Francesca 1942 (PLATE XIV)
bronze h. 37½ in (96 cm) *Manzù, Milan.*

3 Large Portrait of a Lady in a Dressing-gown 1946 (PLATES I AND X)
bronze h. 65 in (165 cm) *Lampugnani, Milan.*

4 Small Study for a Pietà 1953
bronze h. 11½ in (29 cm) *Manzù, Milan.*

5 Standing Cardinal 1953
bronze h. 65 in (165 cm) *Wallraf-Richartz Museum, Cologne.*

6 Pietà 1953
bronze h. 12½ in (32 cm) *Private collection, Graz.*

7 Small Cardinal 1954
bronze h. 14 in (36 cm) *Manzù, Milan.*

8 Small Cardinal 1954
bronze h. 14½ in (37 cm) *Manzù, Milan.*

9 Seated Girl 1955 (PLATE IV)
bronze h. 43½ in (110 cm) *Manzù, Milan.*

10 Large Seated Cardinal 1955 (PLATE II)
bronze h. 82 in (208 cm) *Galleria Internazionale d'Arte Moderna, Venice.*

11 Large Dancer 1955
bronze h. 106½ in (270 cm) *Manzù, Milan.*

12 First Sketch for the Bronze Doors of Salzburg Cathedral 1955
bronze 18½ × 9 in (47 × 23 cm) *Manzù, Milan.*

13 Study for Mother and Child 1956
bronze h. 13½ in (34 cm) *Manzù, Milan.*

14 Study for Mother and Child 1956
bronze h. 13½ in (34 cm) *Manzù, Milan.*

15 Study for Mother and Child 1956
bronze h. 13¾ in (35 cm) *Manzù, Milan.*

16 Study for Mother and Child 1956
bronze h. 13¾ in (35 cm) *Manzù, Milan.*

17 Study for Mother and Child 1956
bronze h. 11 in (28 cm) *Manzù, Milan.*

18 Study for Mother and Child 1956 (PLATE XIII)
bronze h. 14½ in (36 cm) *Manzù, Milan.*

19 Head of Inge 1956 (PLATE XII)
bronze h. 10½ in (26 cm) *Bennitt, London.*

20 Woman Playing 1956 (PLATE VIII)
bronze h. 35½ in (90 cm) *Manzù, Milan.*

21 Portrait of Inge 1956 (PLATE VI)
bronze h. 24½ in (62 cm) *Manzù, Milan.*

22 Small Dancer 1956
bronze h. 27½ in (70 cm) *Manzù, Milan.*

23–28 Six Low Reliefs from the Series 'Variations on a Theme' (The Crucifixion) 1939–1957 (PLATE XI)
bronze 29 × 21½ in (74 × 55 cm); 29½ × 19¾ in (75 × 50 cm);
27½ × 19¾ in (70 × 50 cm); 29 × 21½ in (74 × 55 cm);
29 × 21 in (74 × 54 cm); 27½ × 19¾ in (70 × 50 cm) *Manzù, Milan.*

29 Artist and his Model 1957
bronze h. 14½ in (36 cm) *Manzù, Milan.*

30 Figure Study for the Doors of Salzburg Cathedral 1957 (PLATE III)
bronze 17½ × 14½ in (44 × 37 cm) *von Hofmannsthal, London.*

31 Painter and his Model 1957
bronze h. 16½ in (42 cm) *Manzù, Milan.*

32 Girl Skating 1957
bronze h. 25½ in (65 cm) *Manzù, Milan.*

33 Girl Skating 1957 (PLATE VII)
bronze h. 78 in (198 cm) *Galerie Welz, Salzburg.*

34 Head of Sonja 1957
bronze h. 9½ in (24 cm) *Manzù, Milan.*

35 Head of Inge 1957
bronze h. 10 in (25 cm) *Galerie Welz, Salzburg.*

36 Dancer 1957
bronze h. 22½ in (57 cm) *Manzù, Milan.*

37 Mother and Child; Study for the Bronze Doors of Salzburg Cathedral 1957
bronze 13¾ × 15¾ in (35 × 40 cm) *Manzù, Milan.*

38 Dancer 1955/58 (PLATE VII)
bronze h. 82½ in (210 cm) *Manzù, Milan.*

39 Study for the Bronze Doors of St Peter's in Rome 1958
bronze h. 57 in (145 cm) *Manzù, Milan.*

40 The Beheading of St Engelbert Kolland; Study for the Doors of Salzburg Cathedral 1958, bronze 20½ × 28¼ in (52 × 72 cm) *Manzù, Milan.*

41 Bust of Inge 1958
bronze h. 31½ in (80 cm) *Manzù, Milan.*

42 Hen; Study for the Doors of Salzburg Cathedral 1958
bronze 13¾ × 15¾ in (35 × 40 cm) *Liechtenstein-Kesselstadt, Trier.*

43 St Notburga and the Beheading of St Engelbert Kolland; Study for the Doors of Salzburg Cathedral 1958
bronze 13 × 13 in (33 × 33 cm) *von Hofmannsthal, London.*

44 Pelican; Study for the Doors of Salzburg Cathedral 1958
bronze 11 × 11 in (28 × 28 cm) *Schöner, Bonn.*

45 Small Girl Skating 1958.
bronze, h. 30¼ in (77 cm) *Galerie Welz, Salzburg.*

46 Artist and his Model 1958 (PLATE IX)
bronze h. 25½ in (65 cm) *Manzù, Milan.*

47 Dancer 1958
bronze h. 27½ in (70 cm) *Manzù, Milan.*

48 Seated Cardinal 1958
bronze h. 18½ in (47 cm) *Menzinsky, Stockholm.*

49 Cardinal 1958 (PLATE XV)
bronze h. 86½ in (220 cm) *Manzù, Milan.*

50 Painter and his Model 1959
bronze h. 27½ in (70 cm) *Manzù, Milan.*

51 Girl Skating 1959 (PLATE V)
bronze h. 61 in (155 cm) *Manzù, Milan.*

52 Painter and his Model 1959
bronze h. 25¼ in (64 cm) *Manzù, Milan.*

53 Painter and his Model 1959
bronze h. 11 in (28 cm) *Galerie Welz, Salzburg.*

54 Cardinal 1959
bronze h. 145½ in (370 cm) *Manzù, Milan.*

55 Portrait of Inge 1959
bronze h. 21¾ in (55 cm) *Manzù, Milan.*

56 Portrait of Inge 1960 (PLATE XVI)
bronze h. 21¼ in (54 cm) *Manzù, Milan.*

57 Chair with Fruit 1960 (reproduced on cover)
bronze h. 38½ in (98 cm) *Manzù, Milan.*

Drawings

58 Study for Susanna 1939
black wash and pen on Bütten paper; signed lower left *Manzù* 10¼ × 15 in (26 × 38 cm)

59 A General; Study for a Crucifixion 1942
charcoal, red ink and pen on old paper; signed above *Manzù* 13 × 6¼ in (32,2 × 16 cm)

60 Study for Susanna 1943
sepia-wash and pen; signed upper left *Manzù* and inscribed lower right *Studio per Susanna* 10¼ × 15 in (26,2 × 38 cm)

61 Reclining Figure 1943
black ink and pen on old paper; signed lower right *Manzù* 8¼ × 15 in (21,3 × 38 cm)

62 Figure Study 1944
blue ink and pen on thin cardboard; signed lower right *Manzù* 11¾ × 9¾ in (29,7 × 24,8 cm)

63 Study for Susanna 1945
black wash and pen on old paper; signed lower left *Manzù* 8 × 15 in (20,3 × 38,2 cm)

64 Study for a Reclining Figure 1945
sepia wash and pen on dark parchment; signed upper right *Manzù* 8¾ × 15 in (22 × 38,2 cm)

65 Seated Bishop *c.* 1945
green ink and pen on old paper; signed and inscribed lower right *all amico Vittorini Manzù* 15 × 10¼ in (38,3 × 26 cm)

66 Seated Bishop 1946
blue ink and pen on old paper; signed lower left *Manzù* 12¾ × 10¼ in (32,4 × 25,9 cm)

67 Study for a Dancer *c.* 1952
pencil; signed lower right *Manzù* 11 × 7½ in (28 × 19,5 cm)

68 Kneeling Cardinal; Study for a Large Pietà 1952
water colour; signed upper right *Manzù 1952*, lower left *Manzù* 20 × 14¾ in (50,6 × 37,8 cm)

69 Kneeling Cardinal; Study for a Large Pietà 1952
water colour; 15¾ × 11¾ in (40 × 30 cm)

70 Kneeling Cardinal; Study for a Large Pietà 1952
water colour; 24¾ × 19½ in (61,5 × 49,4 cm)

71 Study for a Dancer 1953
black chalk; signed lower left *Manzù* 11¾ × 8¾ in (30 × 22 cm)

72 Study for a Dancer 1956
blue ink and pen; signed lower left *Manzù* 11½ × 8 in (29 × 20 cm)

73 Reclining Woman 1956
pencil; signed lower right *Manzù* inscribed lower left *London 1956* 16¼ × 21 in (41,2 × 53,3 cm)

74 Study for a Cardinal 1956
water colour; 15¾ × 11¾ in (40 × 30 cm)

75 Study for a Dancer 1956
black ink and pen; signed lower right *Manzù* 11 × 8¼ in (28,5 × 21 cm)

76 Study for a Dancer 1956
blue ink and pen; signed lower right *Manzù* 11½ × 8¼ in (29,5 × 21 cm)

77 Study for a Dancer 1956
blue ink and pen on old paper; signed lower right *Manzù* 11 × 7½ in (28 × 19,5 cm)

78 Reclining Figure; Study for a Dancer 1956
black wash, pen and brush; signed lower right *Manzù* 9 × 12 in (23 × 30,7 cm)

79 Study for a Dancer 1956
blue ink and pen; signed lower left *Manzù* 11½ × 8 in (29,7 × 20,9 cm)

80 Study for a Dancer 1956
black wash and pen; signed lower right *Manzù* 11½ × 8¼ in (29 × 21 cm)

81 Study for a Dancer 1957
blue ink and pen; signed lower right *Manzù* 11¾ × 8¼ in (29,8 × 20,9 cm)

82 Study for a Dancer 1957
black ink and pen on old grey-green paper; signed lower right *Manzù* 11½ × 8¼ in (29 × 21 cm)

83 Beheading of St Engelbert Kolland; Study for Salzburg Cathedral Doors 1957
blue ink and pen; 16 × 10¾ in (40,9 × 27,1 cm)

84 Beheading of St Engelbert Kolland; Study for Salzburg Cathedral Doors 1957
blue ink and pen; 10¾ × 7¾ in (27 × 19,5 cm)

85 Beheading of St Engelbert Kolland; Study for Salzburg Cathedral Doors 1957
blue ink and pen; 10¾ × 7¾ in (27 × 19,5 cm)

86 Dove 1957
blue-green chalk; signed lower right *Manzù* 21 × 16¾ in (53,5 × 41,3 cm)

87 Plant Study 1957
blue ink wash and pen; signed upper left *Manzù* 11½ × 16 in (29,5 × 41 cm)

88 Crane 1957
pencil; signed lower right *Manzù* 10¼ × 14 in (26 × 36 cm)

89 Crane 1957
pencil, tempera, blue ink and pen; signed lower right *Manzù* 14 × 10¼ in (36 × 26 cm)

90 Crane 1957
red ink and pen; signed lower left *Manzù* 19 × 13 in (48 × 33 cm)

91 Plant Study 1957
blue ink and pen; signed upper right *Manzù* 11½ × 16 in (29,5 × 41 cm)

92 Crane 1957
tempera, blue and black ink and pen; 16 × 11½ in (41 × 29,5 cm)

93 Crane 1957
pencil, tempera, blue ink and pen; signed lower right *Manzù* 10¼ × 14 in (26 × 36 cm)

94 Crane 1957
pencil, ink and pen; signed lower right *Manzù* 14 × 10¼ in (36 × 26 cm)

95 Portrait of Inge 1957
pencil; signed lower right *Manzù* 19¼ × 25 in (49 × 63,5 cm)

96 Inge 1957
pencil; signed lower right *Manzù* 19¼ × 24¾ in (49 × 63 cm)

97 Portrait of Inge 1957
pencil; signed lower left *Manzù* 16¼ × 21 in (41,3 × 53,5 cm)

98 Reclining Figure; Study for a Dancer 1957
pencil and black ink; signed upper right *Manzù* 12 × 9 in (30,6 × 23 cm)

99 Girl Undressing 1957
black ink and pen; signed lower right *Manzù* 10¾ × 7¾ in (27 × 19,5 cm)

100 Study for a Dancer 1957
green crayon; signed lower right *Manzù* 18½ × 12½ in (47 × 32 cm)

101 Salome; Study for Doors of St Peter's 1957
blue ink on old paper; 16 × 10¾ in (41 × 27 cm)

102 St Notburga; Study for Salzburg Cathedral Doors 1957
pencil; signed lower right *Manzù* 15½ × 11¾ in (39,8 × 29,7 cm)

103 Cain Slaying Abel; Study for Doors of St Peter's 1958
blue ink and pen; 10¾ × 7¾ in (27 × 20 cm)

104 Salome; Study for the Doors of St Peter's 1958
blue ink and pen; 13 × 8½ in (33 × 21,5 cm)

105 St Severin; Study for Doors of Salzburg Cathedral 1958
ink, brush and reed pen; 25¼ × 19¼ in (64,2 × 49 cm)

106 Study for the Great Key for Salzburg Cathedral Doors 1958
tempera; signed lower right *Manzù* 16 × 11¾ in (40,8 × 29,9 cm)

107 Nymph and Faun; Study for a Tapestry 1958
black and green ink, reed pen and brush; 19½ × 25 in (49,5 × 64 cm)

108 Nymph and Faun; Study for a Tapestry 1958
black ink wash, brush and pen; 19½ × 25¼ in (49,3 × 64,2 cm)

109 Inge 1958
black chalk; signed lower right *Manzù* 24¼ × 19½ in (61,5 × 49,5 cm)

110 Sonja 1958
pencil; signed lower right *Manzù* 16 × 10¾ in (40,8 × 27,5 cm)

111 Artist and his Model 1958
pencil; 14 × 19 in (36 × 48 cm)

112 Artist and his Model 1958
black chalk, ink and pen, blue wash; initialled upper right *M.*
83 × 100 in (210 × 255 cm); 19½ × 24½ in (49,8 × 62 cm)

113 Reclining Woman 1958
pencil; signed lower left *Manzù* 12½ × 17½ in (31,5 × 44,5 cm)

114 Study for Portrait of Inge 1958
pencil; 16½ × 11½ in (42 × 29,6 cm)

115 Inge Seated 1958
black chalk; signed lower right *Manzù IX. 58.* 24¼ × 19½ in (61,8 × 49,6 cm)

116 Portrait of Inge 1958
pencil; signed lower right *Manzù* 15½ × 11¾ in (39,8 × 29,7 cm)

117 Girl Resting on her Hand 1958
pencil; 26½ × 19½ in (67,5 × 49 cm)

118 Artist and his Model 1958
pencil on reddish paper; signed lower right *Manzù* 19½ × 24¾ in (49 × 63 cm)

119 Dove 1959
black chalk; signed lower right *Manzù* 11½ × 16½ in (29,6 × 42 cm)

120 Study for a Standing Figure 1959
charcoal; signed lower right *Manzù* 19 × 14 in (48 × 36 cm)

Lithographs

121 Partisan 1953
signed lower left *Manzù*; unique copy 21½ × 15 in (54 × 38 cm)
122 Partisan 1953
signed lower left *Manzù*; unique copy 14½ × 9¾ in (36 × 25 cm)
123 Crying Woman 1953
Signed lower left *Manzù* 21 × 15 in (53,5 × 38 cm)
124 Painter and his Model 1959
signed and numbered; 26½ × 35½ in (66,6 × 90 cm)
125 Painter and his Model 1959
signed and numbered; 25½ × 34½ in (65,5 × 87 cm)
126 Painter and his Model 1959
signed and numbered; 26 × 35½ in (66 × 89,5 cm)

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